



CONSERVATION AND HERITAGE COMMITTEE

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FOREWORD

One of the pleasures in being the BAON editors is that we can explore all the byways of roses: historic, geographical, horticultural. Mia Gröndahl's article on an ancient variety of cultivated roses in the mountains of Oman proves that they can grow in the most unlikely places. Wang Guoliang's article on the very old wine-making *Rosa rugosa* 'Tuwei' takes the reader deep into Chinese rose history. We love the history behind the Edwardian-period roses featured in Darrell Schramm's article, with its wonderful photographs. Malcolm Manners' article in BAON 14 provoked a great deal of interest, so we are very pleased to feature an update on rose nomenclature by rosarian Piet Bakker of the Netherlands. Here in the northern hemisphere, the coming spring is full of hope but also concern as many of us, in fear of either damaging the environment or harming our pets, have almost abandoned treating our roses. We are most indebted to Dominique Massad for eliciting the explanatory articles by two French rose growers Jean-Yves Meignen and Jean Pierre Dittièrè on the biological and organic methods they use in caring for their roses. We conclude with remembering a grand rosarian, and friend, Jean-Claude Nicolas who died in December 2016 at the age of 84.

It is a big and diverse rose world, and we depend on BAON readers and friends to send us ideas for authors or subjects, or articles already-written or published, all of which will merit our most serious consideration. We are Nimet Monasterly-Gilbert and Alan Gilbert at: alanimet@gmail.com

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THE FRAGRANT ROSES OF THE SULTANATE OF OMAN

By MIA GRÖNDAHL

The road winds higher and deeper into the wild mountains. I am reminded of my fear of heights as I glance down into the abyss on the right side of the jeep, and I ask myself: "Why do I keep doing this kind of thing to myself?"

The answer is on the ring finger of my left hand. There sits the Omani ring I bought almost 12 years ago at the silver market in Nizwa, the oasis at the foot of the Jabal Al Akhdar mountain chain. The old ring has a rather strange design. In a circle that points forward like an arrow you can see both a four-petal rose and the trunk of a palm tree. Nizwa is known for its date palms, but it was the rose that bewildered me. Many of the world's oldest roses apparently have their origins in the Middle East, but I had never heard that roses could thrive in this hot and arid desert climate on the Arab Peninsular.



"The roses grow up in the mountains," the old silversmith told me. "All sorts of things grow up there, apricots and pomegranates as well. That is why it is called the Green Mountain", Jabal Al Akhdar.



Now I am finally on my way to find the mysterious roses in the mountains. In the early 1990s, foreigners were not allowed to enter the impenetrable mountain area. The road which these days connects the people of the mountain villages to Nizwa and the rest of Oman was still under construction, and the only way to get up to the roses - if you got permission - was to strap your baggage to a donkey and pluck up the courage for a 10-hour dangerous climb up the mountainside.

The target of our rose hunt is the town of Al Sherageh at 3,300 metres. The sun is setting behind the rocky mountainside as we park the jeep on the town square. A man calls out to us from the roof near the mosque. This is where the town elders sit, clad in white *serks*, to greet the evening together. The company on the Bedouin mats bids us welcome, offering dates and cardamom-flavoured coffee. One of the sheiks lifts his embroidered cap to reveal what is inside: fragrant roses.

"You arrived just at the right moment," says the sheik, as he replaces his scented cap on his white-haired crown. "Now the roses are blooming and are at their very best!"



The men on the roof tell us how the roses have been cultivated in Jabal Al Akhdar since time immemorial. The rose has no special name, simply "*warda*", as the rose is called in Arabic. The same sort of rose grows in all seven villages in these mountains. Nobody knows how it all began, or from where the first plants came, just that the fragrant rose fields on the terraces of the mountain slopes are part of an ancient cultivation system.

"Perhaps the roses grew here before the advent of Islam," is the guess of Sliman Al Riyam, who has been growing roses since he was a little boy.



Sliman nurtures the bushes his father and grandfather planted. There is always something that needs doing all year round. They have to be watered, fertilised, weeded and cut back. Now it is picking time, the most demanding of all. During a period of between four and six weeks, delightfully fragrant blossoms are picked twice a day – morning and evening

The roses should preferably be picked before sunrise," Sliman says. At that time the petals are still moist with the dew and contain the most oil.

The entire Al Riyam family helps pick the roses. Sliman's grow-up children have already left home, but they return to the village to lend a hand during picking month. The following morning I also join the family's picking team. While the sun's first rays begin to warm the mountainside, I wander about with Nasira, Sliman's daughter-in-law, and her little son Omar, below the end of the terraced rose fields. We follow the irrigation channel, which has supplied the village with rainwater from the peaks for a thousand years. The thin morning air smells fresh and, even before we reach the roses, our noses are filled with the delightful aroma of their blossoms. My sense of smell has never experienced anything like this before, being bombarded at one and the same time by thousands of roses. I bury my nose in a flower to imbibe the fragrance from the silky shell-pink coloured petals, and in doing so I realise what the Roman rose fancier Tertullianus meant when he wrote this verse in 200 AD: "If I give you a rose, you will no longer doubt the presence of God."

This is an unusually blossom-rich year and each bush is covered in roses. Nasira's busy hands pick off blossom after blossom, which she puts in a pink shawl, folded to form a bag across her chest. If a blossom is not fully open she rubs it gently until all the petals unwrap. My job as a tall Scandinavian is to follow Nasira and pick the blossoms highest up on the two-metre high bushes. After picking for a while your thumb and forefinger becomes sticky and smell strongly of resin. The sharp thorns have cut into my forearms, whereas Nasira, whose hands scurry like squirrels among the branches, show not the least sign of injury. As we fill Nasira's shawl with blossoms I wonder what sort of rose they might be. The vigorous growth of the roses, the light, almost transparent blossoms, the fresh green leaves and the sharp thorns suggest that this rose belongs to the damask family of roses.



The damasks are a fascinating collection of roses with their origins in Iran, the Sultanate of Oman's neighbour to the north across the Persian Gulf. Damask roses have since ancient times been used to make rosewater and "attar", rose oil. In Abraham's city of Ur 4,000 years ago, royals were buried with their soldiers, servants and food, as well as a substantial reserve of rosewater and rose oil in pots. Today, the best known oil rose is the "thirty-petal rose" Kazanlik [*R. x damascene trigintipetala*], which is grown over large areas of Bulgaria and Turkey to make the precious essence. I count the petals on the Omani rose. I make it 28. Perhaps I have lost two? So as to be quite sure, I pick the petals off the head of another rose. Now I end up with 35...



It varies all the time," says Sliman. "For the most part, the flowers have 35 petals."

At eight o'clock Sliman stops picking. The sun is already high in the sky ... We gather up the mounds of picked rose petals lying on the large shawls between the bushes and bind them to make bags which Nasira and the other pickers lift onto their heads. Each bag contains eight kilos of rose petals. Now the fragrant blossoms are carried to the village to be made into Oman's unique rose water.



Sliman makes 300 litres of rose water every season. The petals are distilled using an ancient technique in a clay oven, where they are pressed into six cavities to have their fragrance "sweated" out of them. The precious drops are gathered in a bowl which is emptied regularly during the process, which takes several hours. Sliman takes out a Coca-Cola bottle filled with rose water. Its colour almost resembles that of the bottle's original contents, although it is a slightly lighter brown. Sliman pours a drop into my cupped hands. I smell the fluid. To my dismay it smells more of smoke than of roses.

You have to rub the water thoroughly into your skin," says Sliman. "That will bring out the scent of the roses in a few hours."



Many Omanis also use rose water as a remedy for stomach upsets, headaches and weary eyes. You can also add a few drops to flavour rice, tea or coffee. However, Omani rose water is primarily used to make *halwa*, a kind of confectionery made from sesame paste. Despite its price, five Omani riyals a litre (about 6-7euros), the Omanis love their rose water.

There is lot of demand for it," Sliman assures me. "It will be sold out within a month."

As the time approaches for me to leave the rose village of Jebel Al Akhdar, I go to the rose fields to enjoy the scent for one last time. I come across a bush that has not yet been picked; I take a deep breath to remind me of the delightful smell. I see a tiny rose plant trying to flee its mother and which has taken root at the edge of the bed. I uproot it to take home.



It is too early yet to say how it will fare. However, I have promised to let Sliman know if his rose blossoms in chilly Scandinavia!

This article was translated from the Swedish by Hussein Shehadel, and it was first published in 2014 on the site : www.globalarabnetwork.co.uk. Sliman's rose did bloom in Sweden.

* * *

Mia Gröndahl, a writer and photographer, and founder of the heritage rose society Österlenrosor, has documented the old garden roses in the area of Österlen on the south-east Baltic coast of Sweden. Her own garden "Killahusets Trädgård" has one of the biggest collections of ramblers in Sweden and is open to the public in the summer. Her extensive research on roses has led to the publication of "Bokforlaget Gröndahl & Rietz med forkarlek till rosor och..." www.grongahirietz.se She can be contacted through her website: www.miagrondahl.com. And we refer you to her earlier article in BAON #13 on the rose garden of Girija and Viru Viraraghavan in southern India.



A BOUQUET OF RATHER RARE EDWARDIAN ROSES

By DARRELL g.h. SCHRAMM

The Edwardian age sparkled. It was convivial, it was gay, it was relatively peaceful. But it was brief. When long-lived Queen Victoria died, her eldest son ascended the throne in January 1901 as Edward VII. He died in May of 1910.

Known as the Uncle of Europe because he was related to nobility in ten countries, he was 59 years old when he became King of England. But he was full of vitality and had a knack for diplomacy, which fostered various admirable accomplishments. Under his rule several laws and regulations were passed that benefited education, children, and old-age pensions. Edward VII was also instrumental in establishing the *Entente-Cordiale* of 1904, an agreement that made an ally of France.

A friendly, good-natured, smiling man, he was popular with the people, despite his indulgences in food, drink, gambling, horse racing, and women. As Prince of Wales, he had had several mistresses, not least Lily Langtry and Sarah Bernhardt, the latter for whom a low climbing, scarlet-crimson hybrid tea was named by Dubreuil in 1906. But neither his kingship nor his marriage to the beautiful Princess Alexandra of Denmark curtailed Edward VII's philandering. Life was a banquet. And a bouquet.

Were I to select several rose varieties for an Edwardian bouquet, I would choose beauties from what are today lesser-known roses but survivors still. Keep in mind that the Edwardians knew no cultivated roses of brilliant or strong yellow nor virtually any roses of vermillion or flamboyant red. True, a few strong red roses had made their entrance at this time but none of the intensity we know today. Roses varied from white and cream to blush and various shades of pink, from pale and soft lemon yellow to coppery tints, salmon shades, and apricot tones, from crimson and purple to magenta. Rose colors were not, like so many modern roses, brassy nor bawdy, not sassy nor gaudy. The artificial neon and day-glow colors had yet to be contrived.



'Mme Jules Gravereaux'

The 1901 rose I would choose for my Edwardian bouquet is the tea rose 'Mme Jules Gravereaux'. Like most teas, its coloring depends upon climatic conditions, but it shows itself primarily in apricot tones. The rose is named for the wife of the man who about ninety years after the death of Empress Josephine recreated her rose gardens according to his research and imagination. Although there is no evidence for his contention, he believed Josephine grew every rose known in the Western world at that time. While circumstantial evidence indicates that was not the case, Gravereaux did come up with a list of 197 of Josephine's roses, maintaining she grew at least

another sixty or so. However, at least two nurserymen during Josephine's time were listing or selling around 300 different roses, more than she supposedly grew.

Gravereaux, with the help of the landscape designer Edouard Andre and his own wife Laure, also created the famous rose garden of Roseraie de L'Haÿ, which by 1910 contained 8,000 varieties, all identified, classified, and arranged by type. What Jules assumed Josephine had done, he and Laure set out to do nearly a century later. Laure had been born into the well-known Thuillier family of actors and musicians. At L'Haÿ she and her husband gave grand outdoor receptions in the gardens. But when Jules died in 1916, the upkeep of the gardens proved too costly, so they were placed in the hands of the Val-de-Marne regional overseers. The gardens, now known as Roseraie du Val-de-Marne, can still be visited today.



'Comtesse du Cayla'

'Comtesse du Cayla' is a China rose of 1902 that would match well with the previous rose, its colors a blend of copper and yellow tints with some salmon on a coral background, much like the flames of a low bonfire. And the countess? While gossip and some prurient sources—without any evidence—assert she was mistress to King Louis XVIII, I think it unlikely. The king was old and fat and infirm, unable to walk without support—not a likely lover. The Comtesse du Cayla did, however, amuse him in his aged obesity as well as serve as a political channel to the king. Czar Alexander of Russia at the time put it succinctly: The king was "an ingrate, ill-advised

and infatuated." The countess (not a "commoner" as a few sources claim but daughter of a Paris parliamentarian) being beautiful, intelligent, and schooled in "feminine diplomacy," knew how to play her cards. King Louis tore down the old Chateau de Saint-Ouen (where his brother had been crowned), rebuilt and refurnished it to her taste, and virtually gave it to the countess who let it be known she had "bought it." The next king, Charles X, endowed her with a pension for life. If mistress she was, it was of her own life.

From 1903 I would choose two roses: the cool, shale-pink hybrid tea 'Gustav Grunerwald' and the cerise-mauve hybrid perpetual 'Mme Cordier'. Of Gustav Grunerwald himself we know almost nothing save that he was the head gardener of Alexander III's Imperial Court in Gatchina, Russia, about 28 miles from St. Petersburg. The extensive grounds of the Palace include a grand terrace, the Lime Tree Garden, the Upper and Lower Dutch Gardens, the Botanical Gardens, and the private garden of the royal family. Grunerwald was no doubt kept quite occupied. He is, however, not to be confused with Gustav Grunewald, the German painter of romantic landscapes who died in 1878. Yet he must have been someone appreciated by botanists, for a late 19th century chrysanthemum is also named for him.



'Gustav Grunerwald'

As for Mme Cordier, we know scarcely more with certainty. After all, Cordier is a fairly common French name. Was the rose named for one of the beauties in the court of Napoleon III, who, when her husband was killed in the Franco-Prussian War "lost all self-respect, sank lower and lower," and died as a "morphinomaniac" in 1885? Or was she the wife of the mineralogist and founder of modern petrography, Pierre Louis Antoine Cordier (1777-1861)? Or the wife of the scholar Henri Cordier who attempted to finish the index to her husband's massive tome of Western literature in China when he died in 1925? Or was she Felicie Cordier, wife of the sculptor Charles Cordier (1827-1905)? Or none of these? And were any of the above women the same Mme Cordier whose portrait was painted by Mary Cassatt in 1874? To the curious, 'Mme Cordier' cries out for more research.



'Mme Cordier'



'Beauty of Rosemawr'

Dr. Walter van Fleet, generally best known for his rambling roses, produced a 1904 tea rose I would include in my bouquet: 'Beauty of Rosemawr'. It is a light purple, double china rose, continuously flowering on a narrow bush and growing about four feet tall. Rosemawr is a wealthy district of Clifton, New Jersey, in the U.S.A. It was once the estate of an early engineer in the young automotive industry, Henry van Roper Scheel and his wife Rose, for whom the estate may have been named. The couple had wed in 1909. Rose died in 1912. The rose was introduced before the marriage, but it could have been named for the estate. Or had Rose been a frequent visitor, a beauty of Rosemawr, five years before her wedding? Another mystery.

My 1905 rose selection would be the ruby red hybrid tea 'General MacArthur', raised by E. Gurney Hill, once a president of the American Rose Society. It is one of very few red, early hybrid teas; 'Chateau de Clos Vougeot' of 1908 is another. Probably because of its shapely blooms, its tidy habit, and its continual flowering, it has survived. The rose was named for a well-known American general of World War I, who in turn fathered General Douglas MacArthur of WWII.



'General MacArthur'

From 1906 I would add a panicle from the rambler 'Hiawatha'. Its smaller, deep crimson flowers with white centers that turn pink would add texture and variety to the bouquet. Michael Walsh, who produced the rose, was not always reliable in recording parentage, but 'Hiawatha' probably contains the genes of *R. multiflora* and *R. wichurana*. It was named, of course, for the eponymous American Indian hero of Longfellow's epic poem, *The Song of Hiawatha*.



'Hiawatha'

'Lyon Rose', a hybrid tea by Pernet-Ducher, emerged in 1907. Named for the French city of roses where its breeder lived, it is a coral-colored rose suffused with yellow. It can be grown well in pots. In the bouquet it would dance off the colors of 'Mme Jules Gravereaux', 'Comtesse du Cayla', and 'Gustav Grunerwald,' without imitating them.



'Lyon Rose'

During this era, both the Dickson and the McGredy nurseries of Ireland were especially prolific in producing new roses. A particularly lovely Dickson tea rose of 1908 is 'Molly Sharman-Crawford'. A humble plant at two to three feet tall, it exhibits a cream or greenish-white color. The green cast augments its loveliness. As the only white rose in the bouquet, it would serve as an accent to the other colors. My somewhat educated guess is that the namesake of this rose may have been the daughter of Colonel Robert Gordon Sharman-Crawford (1853-1934). He had a daughter named Helen Mary who may have gone by her middle name; in Ireland Molly is often a nickname for Mary.



'Molly Sharman-Crawford'



'Lady Alice Stanley'

McGredy in 1909 introduced the hybrid tea 'Lady Alice Stanley', a fragrant rose that, like 'Lyon Rose', can be grown successfully in pots. It unfolds to about 75 petals, essentially a soft pink with some coral-rose and pale incarnadine shades. Bred at a time before the hybrids of hybrid teas, it reaches a perfection that understandably made it a great exhibition rose during the Edwardian Era and afterward. Lady Alice herself, daughter of a duke and a countess, became Countess of Derby when Lord Stanley inherited his father's title in 1908. From 1900 to 1910 she served as one of Queen Alexandra's ladies-in-waiting. The Derby family had a long tradition of

breeding racing horses (hence, the various "Derby" races), which the Earl of Derby followed. He was also prominent in politics and, among his many positions, served as Member of Parliament, Secretary of War, Ambassador to France, and Lord Mayor of Liverpool. When he died in 1948, Lady Alice selected one of their three grand estates as her home, Coworth House, an ancient manor within a densely wooded park. When she died in 1957, the estate was sold.

The final rose of my bouquet would be 'Juliet', a latter-day hybrid perpetual or hybrid lutea of 1910. It was bred partly from a Pernetiana, that type of rose carrying traits of the species *R. lutea*, traits that were gradually incorporated into true hybrid teas to develop the modern hybrid teas of today. 'Juliet' evolved from the work of either Walter Easlea or William Paul or both (the two were old friends) and was introduced by Paul. It exhibits Pernetiana coloring: rose-pink, sometimes with orange added, the reverse petals of fawn yellow or old gold, and the inner petals yellow at the base. Was it named for that strong-willed girl of fourteen in Shakespeare's tragedy *Romeo and Juliet*? If so, why? Easlea did have a sister named Julia; might she have been affectionately referred to as Juliet? Typical of rose history, we are left with questions.



"Juliet"

And there you have it, my Edwardian roses spilling luxuriously from an Art Nouveau vase.

Whether on bush or in bouquet,
roses still grown from yesterday—
nearly forgotten within life's fray—
offer us beauty even today.

* * *

Darrell g. h. Schramm is the editor of "Rose Letter " of the Heritage Roses Group, the oldest such group and oldest antique rose publication in existence, begun by Miriam Wilkins. He is also on its national board and on the board of The Friends of Vintage Roses, headed by Gregg Lowery, as well as editing its newsletter. He is also a published poet and frequent lecturer on old roses. His email address is: schrammd@sonic.net.

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'TUWEI': A MYSTERIOUS ANCIENT ROSE VARIETY IN CHINA

By WANG GUOLIANG

For most rosarians who visited the Chinese Heritage Rose Garden while attending the 2016 WFRS Regional Convention and 14th International Heritage Rose Conference in Beijing, the most impressive of the rare heritage roses very likely was 'Tuwei', or 'Tu Wei,' 荼薇 in Chinese.



'Tuwei', a Chinese Song Dynasty's variety, well-documented, derived from Rugosas, but very different in its parentage

'Tuwei' is truly a mysterious and precious ancient rose variety not only in China, but also worldwide. Its fragrance is a mix of classic Rugosas with a faint tea-scent, its flower is formatted as a ball with inner petals, and its peduncle and calyx are full with soft bristles. All of the main features of 'Tuwei' apparently tell us that it is quite different from the old Rugosa roses at home and abroad. Rose lovers definitely cannot help but ask: What sort of rose is 'Tuwei'?

From the point of view of morphology, 'Tuwei' undoubtedly belongs among the Hybrid Rugosas. As a rule the Chinese are not known for Hybrid Rugosas, for example, for roses of the type familiar to the world as the "Four Studs"—'Old Blush', 'Slater's Crimson China', 'Hume's Blush Tea-scented China', 'Park's Yellow Tea-scented China'. The wild form of *Rosa rugosa* is scattered intermittently along the coastal regions of Shandong and Liaoning Province in northern China. The wild communities consist of various plants having very short-stemmed, magenta pink, single flowers along with a strong classic fragrance. However, these wild populations are disappearing year by year. It has become most urgent that we seek to preserve them *in situ* naturally.

According to the ancient records, the cultivation of Rugosa roses in gardens was already very popular in the Han Dynasty, 2,000 years ago. But I have not been able to ascertain from the few surviving references whether it was a double rose in ancient times.

Apparently, the double magenta form derived from *R. rugosa* first appeared at least 800 years ago, based on this very vivid and detailed painting by Qian Xuan in the Yuan Dynasty (1271-1368).



Double red-form of Rugosas painted by Qian Xuan in Yuan Dynasty, nearly 800 years ago.

Morphologically, the ancient paintings of *Rugosa* roses never showed any forms or varieties whose peduncles or calyxes possessed soft or hard prickles. The main characteristics of all double magenta/red form of *Rugosa* roses among the ancient paintings are very similar, with the features of broad and film-like stipule, with one to three blossoms, smooth peduncle and calyx, double magenta flower, upright bush, and repeat flowering. They are nearly the same as the existing old variety called *Rosa rugosa* 'Double Red Meigui.'



Rosa rugosa 'Double Red rugosa 'Meigui', first appeared at least 1000 years ago

However, 'Tuwei,' a true double variety of *Rugosa*, is really quite different from the ones in the ancient paintings dating from the Yuan dynasty to Qing dynasty, nearly 700 years.

Based on my research, I can say 'Tuwei' was first written about by Zhao Bi, a prominent poet of the Song dynasty (960-1279). From his description, we know 'Tuwei' was planted casually around his home along with azaleas. That means that at least 800 years ago 'Tuwei' was already a well-known ornamental plant, one clearly documented, and is a rare and marvelous heritage rose variety which still survives in China today.

A little later, in the start of Ming Dynasty (ca.1368), 'Tuwei' was widely planted to produce "Tuwei Wine", which retained a modest and unique Rugosa-like fragrance. Up to the present day, Tuwei Wine can be drunk as a locally-produced beverage. Of course, Tuwei Wine is not only enjoyed for itself, but also for its role in Chinese culture and folklore. However, what is incredible is Tuwei production for wine is still limited to a very small town in Guangdong Province since it seems difficult to cultivate on large scale. The plants must be grafted with a very special rootstock, named Lichun, which also belongs to a famous heritage rose variety recorded in the Ming Dynasty.



A model of the traditional process of brewing Tuwei Wine



'Tuwei' cultivation for production of wine for more than 600 years.



The grafted roses of Tuwei grown for wine use Lichun as their rootstock

Finally, how do we distinguish 'Tuwei' from the old *Rugosa* varieties? The historical 'Tuwei' is a middling tall, almost upright bush, producing nearly round buds and double flowers with rosy-colored petals. The plant has dark green leaflets, bristles, and prickles, especially on the peduncle and calyx, a classic *Rugosa*-like smell sweetly tea-scented, and narrow-broad stipules with glandulous hair.

• * *

Doctor Wang Guoliang is considered as one of the foremost authorities on the ancient roses of China and their histories. He is both a rose researcher and breeder, especially in looking for ways to use old rose species to develop disease-resistance in modern roses. His recent book, "Old Roses in China," (to date available only in Chinese) traces the origins of the many rose species and the flow of repeat-blooming Chinese roses to Europe and beyond, resulting in most of today's modern roses. Among numerous awards, in June 2016 he was honored as the year's Great Rosarian of the World.

ROSE NAMES: A CONTRIBUTION FROM EUROPE

By PIET BAKKER

Malcolm Manners, in the "BAON" issue 14 of July 2016, wrote an article on guidelines for naming roses. I agree that it is necessary to follow the guidelines in the two International Codes for Nomenclature, one for wild plants and the second one for cultivated plants. Both Codes are freely available on the Internet. The Cultivated Plant Code (ICNCP) is from 2009. Noting that the article by Malcolm Manners was reprinted from the 2009 issue of "Rosa Mundi," since then the International Code of Nomenclature for wild plants (ICBN or Vienna Code 2006) has been replaced by the modified International Code of Nomenclature 2012 (ICN or Melbourne Code).

The basic category of wild plants is the species; those of cultivated plants is the cultivar (this is an abbreviation from cultivated variety). However, variety is not a synonym of cultivar. Variety is one of the ranks for wild plants. The distinction between wild and cultivated plants is not always easy. Plants brought from the wild into cultivation retain the names that are applied to the same species growing in nature. But if certain wild plants after long cultivation have obtained particular characteristics that are clearly distinctive, uniform, stable, and if they retain them by propagation, they may become a cultivar.



Rosa tomentosa

(Harsh Downy-rose)

A wild rose from Europe

Sometimes certain cultivars are erroneously presented as varieties from wild roses, e.g. *Rosa gallica* var. *officinalis* instead of *Rosa gallica* 'Officinalis' (already cultivated in the Middle Ages or earlier) and as the reverse *Rosa* 'Stanwell Perpetual' (a garden seedling from 1834) as a wild rose. In the Official Registry and Checklist Rosa (2nd edition, 2014) several cultivars from *Rosa gallica* have been presented as species roses. Another problem is that sometimes the ranks of wild roses below the level of species (subspecies, variety or forma) are omitted, e.g. for *Rosa carolina* in the Checklist 2014.

Sometimes people are erroneously using the word 'family' instead of class or group and 'race' instead of cultivar. The family is Rosaceae (rose family) with many genera, species and cultivars. According to the Code the word 'race' is no longer allowed. The use of the term 'species roses' is botanically incorrect. Better is 'rose species'. However, the best seems to me 'wild roses'. The term 'botanical species' is also incorrect or at the least redundant, because all plants are botanical.



Rosa 'Lijiang Rose' (*Rosa gigantea* f. *erubescens*) – From N.W. China

Since 1955 The American Rose Society is the International Registration Authority for Roses. In 1998 they defined the code names (trade names) as the variety denominations (i.e. the cultivar names) and the well-known fancy names as exhibition names. Before 1998 the exhibition names were the variety denominations. Registered code names are placed between single quotes; fancy names without single quotes. Code names with an abbreviation of the breeders name are attractive for the rose growers because there is less chance that the same name will be used for two or three different roses. But for the public it is a mystery. How could rose amateurs distinguish between roses bred by David Austin (UK) like *Rosa* 'Ausjake', 'Ausjive', 'Ausjo', 'Ausjolly' and 'Ausjump'? I prefer to call my favourite rose *Rosa* Graham Thomas and not with the banal, rather meaningless name 'Ausmas'. To prevent errors it is always preferable, indeed recommended, to use the combination of code name and fancy name.

In addition it is confusing that we also have legally protected trade names which are intended for marketing purposes. They are not interesting for amateurs who want to buy a rose. Trade names are not regulated under the International Code.

Often I have read that an Old Garden Rose is a rose which was in existence prior to 1867. This is incorrect. In 1966 The American Rose Society defined an Old Garden Rose as any rose belonging to a class which was in existence prior to 1867, the introduction of the first modern rose 'La France'. This means that not the date of introduction of a certain rose is decisive but the question if the class from that rose existed already before 1867. Also a particular rose which was introduced after 1867, but belonging to a class of Old Garden Roses, is an Old Garden Rose. Examples are: 'Parkzauber' (Kordes 1956) which belongs to the class of Moss Roses, 'Lord Scarman' (Scarman, 1995) and 'Teresa Scarman' (Scarman, 1996) which belong to the class of Gallica Roses, 'The Hon. Mrs. Cat' (Scarman, 1995) belongs to the class of Damask Roses, 'Kirsten Klein' and 'The Lady Scarman' (both Scarman, 1995) belong to the class of Hybrid Musks, 'Baby's Blush' and 'Scarman's Crimson China' (both Scarman, 1995) belong to the class of Hybrid Chinas.



Rosa (Spinossissima Group) "Simon Doorenbos" -A rare Dutch cultivar, not in commerce.

The use of the word 'class' in the classification of the American Rose Society is confusing. In the plant kingdom classes are Lycopsidea, Pteropsida and Spermatopsida

(formerly also Mono- and Dicotyledones). According to the International Code of Nomenclature for Cultivated Plants (ICNCP, 8th edition, 2009) it is possible to use names of informal cultivar groups. Those names may be placed between round brackets before or behind the cultivar denomination. In this way instead of Gallica Class we will have Gallica Group (with initial capitals). Examples for cultivars are Rosa (Gallica Group) 'Tuscany' or Rosa 'Tuscany' (Gallica Group) and Rosa (Hybrid Tea Group) 'Peace' or Rosa 'Peace' (Hybrid Tea Group). The word Group is easy translatable into other languages.

Some rose breeders have invented several other group names for marketing purposes. All those names are invalid and confusing. Examples are English Roses bred by David Austin (UK), Romantica Roses by Meilland (France), Generosa Roses by Guillot (France), Simplicity Roses by Jackson & Perkins (USA) and Babylon Eyes Roses (= Sweet Spot Roses in USA) by Interplant (The Netherlands). The German breeder Kordes offers even roses from five different new groups: Parfuma Roses, Rigo Roses, Märchen Roses, Lilliputs and Eleganza Roses. Rose amateurs could lose their way in all those unofficial and superfluous names.

Another problem in the classification of the ARS is the frequent use of the word Hybrid (e.g. in Hybrid Gallica, Hybrid Rugosa). However many garden roses are not hybrids but sports (mutations) or selections. According to the International Code all hybrids, sports and selections of garden roses are called together cultivars. Instead of the word Hybrid the use of the word Group would be better. This is in accordance with the Code. So we will have Gallica Group and Rugosa Group instead of Hybrid Gallica and Hybrid Rugosa. The name of the Hybrid Tea Group has to be maintained because otherwise there would be no difference with the Tea Group. In Europe the use of Group indications is common now for the cultivars of several big genera like Rhododendron, Acer, Clematis and Rosa. The 'List of names of woody plants' by M.H.A. Hoffman (2005) with those group indications is now recognised as the European standard for the nomenclature of nursery trees and shrubs. I hope the use of group names for roses soon will be introduced worldwide.

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All the photos were taken in the Belmonte Arboretum by Piet Bakker who has been a member of the Dutch Rose Society for more than 50 years. As a professional botanist he has written more than 100 publications, including a monograph about the wild roses of The Netherlands (Naturalis Biodiversity Center, University Leyden, 2011) . When the university of Wageningen (The Netherlands) decided to eliminate their two botanical gardens for research and education, Piet Bakker saved the important rose collections in both gardens from destruction. More than 400 different roses (mainly wild roses and historic cultivars) have been gathered and planted again in the 'Belmonte Arboretum' by a foundation as the new owner.

Readers may contact him at: piet.bakker@upcmail.nl

PURINES: NATURE'S WAY OF KEEPING ROSES HEALTHY

By JEAN-PIERRE DITTIÈRE



"Jardirose" one of the rose fields

My wife Isabelle and I set up "Jardirose" in 1982, at Doué la Fontaine (Maine et Loire Department), located in one of the largest rose-growing regions of France, renowned for its temperate climate (between 25 and 2 degrees celsius) with predictable rainfall. The limestone soil of our nurseries is chalky over a subsoil of tender shelly marl that permits good water reserves.

By 1995, anticipating the eventual banning in the E.U. of certain chemical products, we decided then to eliminate them in the cultivation of our roses. We have since used only biologically-approved methods, following the same criterias that are applied in France to "Organic or Bio" wines.

While regular hoeing is done mechanically, it is refined manually. Special attention is given to the deep-soil preparation destined for the planting of our rootstock. An ample quantity of organic compost is added to enhance the organic matter. For the roses destined to be grown in pots, 20 percent dried horse manure is mixed with an organically-approved potting soil containing seaweed. When the plants are repotted, half a tablespoon of powder humus enhancer per 5 liters of soil is added on the surface to promote the growth of mycorrhizal fungi.

Plant protection is enforced by the use of biostimulants which are known as "purines". On the internet, it appears that while there are many sites in English devoted to the use of purine for human consumption, those devoted to their use on plants are mainly based on liquid manure. The popular acceptance of purines made from plants has,

after lengthy legal battles, won out in France. Their popularity having gained such ground that commercial gardening brands now offer a variety of different purines. Should you live in an area which does not offer them, key in “purin d’ortie” (ortie = stinging nettle), and there are numerous sites with recipes on how to make them yourself.

We use the traditional method of cold maceration of mainly four plants to which we occasionally add other vegetal matter such as garlic (*Allium sativum*), mugwort (*Artemisia vulgaris*), and products such as Bordeaux mix or potassium permanganate, which are approved in biological culture. Each is well-known for its specific virtues and used in combination most often to control both insect and parasite attacks:

- * Stinging nettle (*Urtica dioica*) has many uses, including adding nitrogen which acts as a fertilizer.
- * Horsetail (*Equisetum arvense*) strengthens the general health of the whole plant.
- * Fern (*Pteridium aquilinum*) deters insects, most particularly aphids.
- * Comfrey (*Symphytum officinale*) enhances the general health of the plant, most especially its wood. It also acts as an antifungal agent as well as stimulating the soils’ microbial life.



Generally, purines are applied starting in April, springtime in the Northern Hemisphere, to act as a preventative to be sprayed three to four times a year, or more often if the weather conditions are poor or the parasitic attacks elevated. It is important to check and observe the roses on a regular basis, thus enabling immediate treatment in case of parasitical or fungal attack.

These macerations are now available commercially and sold in easy to handle containers. Under normal conditions, the four purines are mixed in equal quantities (25 percent of each) and diluted to 5 percent for use in greenhouses and 10 percent for use in open air. To maximize efficiency a binder is also added (2 tablespoons of soft soap per 10 liters of liquid). The choice of purines can and is adapted depending on what one is trying to achieve. To combat downy mildew, add to the basic horsetail, fern and stinging nettle mixture some Bordeaux mix (80 g for 10 liters). When tackling powdery mildew, we add wettable sulfur to the stinging nettle solution. This mixture is best used as a preventative but may and is also used as a curative. Unfortunately, it cannot totally reverse the damage already caused.

Also, Potassium permanganate (200g for 10 liters of water) added to a wetting agent can be helpful in combating an array of fungal parasites. It may also replace the comfrey after winter trimmings or in the event of damage caused by hail as it aids in the healing of wounds .

We have used these methods through years of trials and errors, refining as we went along. The satisfaction of our partners and customers attest that we are doing something right. But we are also well aware that each region of our vast globe has favored plants used in combating various ailments, be they human or horticultural. In order not to deplete natural resources of a particular plant as well as to increase our knowledge of various plants, we urge you to carefully experiment with purines and let your local rose society know of your results. We are, regardless of where we live, all concerned about the health both of our environment as well as that of our roses



*"La Roseraie:
Les Chemins de la Rose*

* * *

Jean Pierre Dittière's family has had nurseries in Doué la Fontaine since 1956, and in 1982 Jean Pierre, a lifetime lover of roses, founded "Jardirose". It currently offers 700 varieties of roses with a broad range of botanical, heritage and modern roses including the latest creations of Dominique Massad. All are grown in open fields and are available on different rootstocks to suit almost any location, a necessity when shipping plants around the world. He was instrumental in helping his son Guillaume open "La Roseraie: Les Chemins de la Rose", a lovely park containing over a thousand varieties of roses. The park as well as "Jardirose" are open to the public, where visitors can see the results of treating roses with purines. Jean Pierre is always willing to share his knowledge and can be contacted through the website www.petals-de-roses.com.

MY ADVENTURES WITH ESSENTIAL OILS

By JEAN-YVES MEIGNEN

I live in the Abbaye de Valsainte in the village of Simiane-la-Rotonde in Haute Provence, in Southern France. For the last 20 years I have devoted myself to the creation of a rose garden with a collection of 550 varieties.

In 1998 I installed myself as a nurseryman specializing in roses. Wishing to live closer to nature I had put behind me a career in the professional field of horticulture as its ecological as well as its commercial aims did not suit me. But I was a novice when it came to organic/biological methods, finding it quite a challenge when it came to growing healthy roses. Whereas Bordeaux Mix is still allowed in biological farming, early on I excluded its use due to the damage it can cause to the environment. For quite sometime I continued to spray with "wetable sulfur" with mixed results and a nagging doubt as to its effect on insects.



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In 2010 a laboratory of aromatherapy which commercializes essential oils as well as in giving advice for their use was set up in our village. While attending a conference they sponsored I obtained a solution for a fungal problem that had plagued the nails of my hands for years. The application of Savory essential oil worked so well for me that it

started me thinking about its potential use on my roses suffering from powdery mildew. I started researching both in libraries and on the internet but at the time little applied advice was available. The use of essential oils in agriculture, only Canada had conducted trials on fruit trees and then only with regards to insects.

I decided to undertake my own trials spraying essential oils on the leaves of my roses. The specialists at the laboratory had explained that since the oils do not mix with water I would need an emulsifier to do so. Mixed with a vegetable oil to which a vegetable liquid soap is added as a surfactant, the essential oils/essences can then be mixed with water but the resulting solution is never completely homogenous. I applied the same ratio of dosing that is applied in aromatherapy, 1 to 1,000, a formula that I use to this day.

My nursery is "above ground" as I propagate roses from cuttings, I began by isolating a group on which powdery mildew had well-established itself. One group remained untreated, one was sprayed using only one essential oil whereas on the other a combination of essential oils was used. Always with the advice of the laboratory, I was encouraged to try Savory, Thyme, Oregano, Tea tree as well as Lemon essential oils. The roses sprayed with Savory quickly showed the best results with an end to the fungal development and unexpectedly healthy new growth.

In aromatherapy, an odd mathematical rule can apply: One plus one can equal four. That is by mixing several essential oils a winning synergy is created. I then began work to find the best combination to combat a large variety of fungal diseases. The combination is now established. The mix remains 1 ml for 1 liter of water sprayed. Five essential oils are used which means 0.2 ml of each.



Spraying the foliage enables the essential oils to partially penetrate the plant creating an interesting systemic effect. It is important to spray in appropriate climatic conditions and it is preferable to spray in the morning when the pores of the leaves are open and the temperatures low so that the evaporation of the volatile oils is reduced. It is imperative that the pH of the water used in the mix be between 6.5 and 7, as higher than that the chemical effects are perturbed. One should also be aware that most diseases favor alkaline environments. A natural chemical reaction against fungal pathogens is obtained, one which is also disturbing to herbivorous insects by rendering the plants unappetizing. As certain molecules do not penetrate the leaves

but are dispersed as gas creating a luminous covering around the plant which is highly repulsive to many insects. Which is where we return to the original uses of essential oils in aromatherapy: in this case by repulsing insects and leaf eaters. The scent of certain essential oils must also be taken into account both for their ability to repulse as well as for their potential auxiliary attraction. But this study would entail a great deal of careful observation.



While without scientific explanations, I can confirm that essential oils have a lasting effect on the plants they are used on, which seem to retain a memory of their use. I was able to observe that the application of essential oils on the roses most susceptible to powdery mildew were disease free after two consecutive years of treatment. I skipped treating them in 2015 and they remained healthy. Had an induced resistance been incorporated? The same was observed with scale insects (coccoidea) such as mealy bugs which are renowned for being difficult to eradicate. The use of essential oils also seems to stimulate plant growth which my first attempts with the use of Savory demonstrated even if I can find no biological reason for it. The frequency of spraying was also reduced, whereas I began by spraying weekly, I learned that doing so only monthly achieved better results. For the ornamental garden, I favor starting in Springtime, April thru June.

Here is my recipe to use against fungal diseases such as powdery mildew and downy mildew:

- * Using the five essential oils: Savory (*Satureja montana* ou *hortensis*), Tea tree (*Melaleuca alternifolia*), Thyme (*Thymus serpyllum*), Clove (*Syzygium aromaticum*) and Sweet orange (*Citrus sinensis*); dilute 0.2 ml of each (1 ml = 30 drops of essential oils) in 10 ml of Colza oil (rapeseed oil) and add 3 ml of "Black soap" (an olive-oil based liquid soap).
- * Mix this base in one liter of water with a pH level between 6.5 and 7. (It is possible to acidify the water by adding wine vinegar; 1 drop per liter lowers the pH by a point.)
- * The mix can be stored in a tightly closed opaque container away from direct light. Shake well before using as the mix does not remain homogenous.
- * Spray, preferably in the morning and never exceed two applications per month.

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Jean-Yves Meigen in 1996 joined a group that was undertaking the restoration of the Abbaye of Valsaintes, leaving behind a professional career working for various large international nurseries. He became the gardener for its challenging site, situated at 600 meters above sea level with winter temperatures falling to minus 15 celsius but reaching to plus 28 c. during the day and 12 c. at night during the summer. The siliceous earth, sandy, poor in clay content and in humus (pH 6.7) retains water poorly despite the 700 ml liter yearly divided mainly between spring and autumn. His respect for "all that is living" has led him to experiment with novel methods, gardening with nature rather than opposing it. He also runs an own-root rose nursery, as well as writing articles and giving lectures. He can be contacted at: www.valsaintes.org or www.roseaie-abbaye.com

IN MEMORIAM ***JEAN CLAUDE NICOLAS, 1931-2016***

It was his retirement, after decades at France's National Institute for Agricultural Research (INRA), that released Jean Claude Nicolas to pursue fulltime his passion for roses. Starting in the early 1990s he inventoried and saved many lost and forgotten roses, often ones that had over the decades or centuries evolved in old cemeteries in France. In the following decade his efforts to conserve this "patrimoine végétal" that these roses represented led to the creation of two officially-recognized rose gardens in historic sites. His expertise was often called upon by L'Hay des Roses and St. Galmier Roseraie, two of the many gardens both new and established that benefited from his willingness to share his extensive knowledge.

For *Monsieur Nicolas*, as we called him, was a born teacher. His precise and informative lectures were a pleasure to attend, whether before several hundred at conferences of rose lovers or at the dedication of a new rose garden in a village. He was eager to impart what he knew about roses, easily at home in conversation with fellow professionals or happily spending several hours in a garden *tête-à-tête* with a novice. BAON readers may have encountered his articles in local rose journals as he was widely published throughout the world.

In his last decade, with his wife in the small village La Bégude de Mazenc amidst a menagerie of animals, he started a lavender collection, having become curious about companion planting with roses. Curiosity was his driving force: "The more you think you know, the more you come to realize how much more there is to learn and understand." Like all good teachers, he was still learning and sharing to the end.

Among the many floral tributes at his funeral, the family choose one made up of rose hips offered by his friends and students to place on his coffin. He would have known exactly which bloom had produce each one. *Monsieur Nicolas* touched many lives and motivated many with his passion for roses.

He will be sorely missed.



Monsieur Nicolas giving a lecture at
Saint Galmier.

The editors are grateful to his family, colleagues, students, and fellow rose lovers who made this tribute possible.

AFTERWORDS

CONVENTIONS

The Slovenian Rose Society will host a regional WFRS rose convention in Ljubljana June 11-14, 2017. Numerous tours are offered, both to rose sites and gardens within Slovenia and some neighboring countries. The invited lecturers will highlight rose history and achievements in the Eastern and Central nations of Europe. Registration is still open on their website: roseslovenia2017.com Additionally, a special week-long tour, sponsored by the Australian Rose Group and led by WFRS President Kelvin Trimper, will visit rose garden sites in Vienna, Budapest and Prague June 18-25, 2017. For information on availability and costs, contact oliver.travel@adelaide.on.net

The Eighteenth WFRS World Rose Convention will be held in Copenhagen, Denmark, on June 28-July 4, 2018. Visits in the Danish capital and countryside will include many private rose gardens, public gardens and parks throughout the city and at royal palaces. The theme for the presentations and tours is "Sustainable Roses," to which the Danes give high priority. The Danish Rose Society will at the same dates be celebrating its Twenty-Fifth anniversary; more and continuous information is available on their site: wrc2018.dk/ Early Bird registration will open on June 15, 2017.

WFRS 50th ANNIVERSARY

The World Federation of Rose Societies will be celebrating its Fiftieth anniversary at the Copenhagen Convention, commemorating the rich history of five decades of achievements in the rose world. Jolene Adams, Chairperson of the Publications Committee (jolene_adams@sonic.net), and Sheenagh Harris, Editor of the "World Rose News" (rutherg@iafrica.com), are already collecting materials for each chapter. They are eagerly searching for interesting photographs of WFRS rose events, convention activities, rose trials, specially when the individuals can be identified. Please communicate directly with either regarding any materials you might have.

BAON ON A NEW SCHEDULE

When we became editors of this journal in early 2015, our first issue BAON 12 was ready and online in July 2015, our next BAON 13 six months later in December 2015, and then BAON 14 in July 2016. But now, knowing that the mid-Winter and mid-Summer holidays are busy times, when an online publication can easily be put aside unread, we have decided that Spring and Autumn times are preferable. Hence, this issue BAON 15 has been postponed three months from December 2016 to now March 2017. You can expect BAON 16 in September 2017.